

TELEVISION

So, who won?

The three-year Emmy freeze-out of Roseanne Arnold thawed slightly this year—but only slightly. Laurie Metcalf, who plays Arnold's sister on ABC's No. 1-rated comedy, *Roseanne*, won best supporting comedy actress last Sunday night, the show's first Emmy. But Arnold, who was nominated as best comedy actress for the first time this year, lost to Candice Bergen of *Murphy Brown*. *Murphy Brown* won best comedy series, a category *Roseanne* has yet to be nominated for. *Northern Exposure* won the most Emmys, but its production team won for a different show—*I'll Fly Away*. *Northern Exposure* earned six trophies, including drama series, supporting drama actress and drama series writing. *I'll Fly Away* picked up only two, drama series directing and miniseries writing, but the latter award went to John Falsely and Josh Brand, who also produce *Northern Exposure*.

—Associated Press

'Murphy' they ain't, but new shows amuse

It happened on the night of November 14, 1988. As the elevator roared in the distance, I began to fidget with the fitted sheet—her arrival only seconds away. Then, suddenly held captive by a fit of frenzy, I dimmed the lighting, drew the blinds and drenched myself in Drakkar. Moments later, our rendezvous began. As her black pumps stalked toward me, I puckered for the evening's first kiss. But before the deed could be done, we were interrupted by (I might as well admit it) the makers of *Gynelotrimen*. Or was it Miss Clair! Oh well, you have your memories of the *Murphy Brown* pilot... and I'll have mine. I mention the *Murphy* pilot because—as Tina Turner wails—"it's simply the best." From scriptwriting to directing, *Murphy*'s first episode was an incredible orchestration—one that might have convinced either Mozart or Handel to pursue an alternate profession. So, as I screen this season's pilots, I'm casting *Murphy* as the ideal—the old pro from which the new kids must take pointers for improvement.

television

ROB BRITTAIN

No doubt, much of *Malibu*'s addictive quality results from its superb casting. Drew Barrymore, Jennifer Beals and Tuesday Knight have landed roles which truly showcase their talents. Barrymore is comfortable playing the role of a naive, wanna-be actress (wonder why?) and Beals is also convincing as the wine-guzzling lawyer who is trying to keep her high school sweetheart out of the slammer. Yet the one exceptional character—the one you'll love to hate—is Tuesday Knight's Joy. Whoa, the irony of this gal's name! Trust me, peace and happiness keep their distance from this psychotic damsel in distress. She's a liar, a gossip and a thief. So, given its complex characters and its exceptional casting, how does *Malibu* measure up to *Murphy*? Well, from a directorial standpoint, the two are equals. Ditto for character development and acting.



Which one of these is not like the other? The cast of 'Going to Extremes'

2000 Malibu Road

Lisa Hartman Black, Drew Barrymore, Jennifer Beals and Tuesday Knight

Wednesday, 9 p.m.
CBS
●●● 1/2

Created by Terry Louise Fisher and directed by Joel Schumacher, *2000 Malibu Road* is a summer series with pizzazz. Lisa Hartman Black shines in her portrayal of Jade, a former prostitute who—in search of a new cash flow—decides to rent rooms in her multi-million dollar home. (Sure, the premise is unlikely but, hey, so was that of *Beauty and the Beast*. And *Beast* was one of the most literate, poignant dramas to have ever graced the small screen.) Unlike *Beast*, *Malibu* won't overexert your gray cells. But it will quickly bait your emotions and keep you coming back for more.

Yet *Malibu* falls short in the dialogue category. As a rule of thumb, quotable dialogue sizzles. But I didn't find myself regurgitating lines from *Malibu* the day after its premiere—although I did catch myself daydreaming about its utopian setting. In fact, I'm thinking of making like a rocket man and boarding the next plane to Malibu. Who knows, maybe I'll even convince Diane English and her clan of *Murphy* writers to tag along.

Going To Extremes

Roy Dotrice, Carl Lumby, Daniel Jenkins, Robert Duncan McNeill, Erika Alexander

Tuesday, 10 p.m.
ABC
●● 1/2

It's medical school on the fictional Caribbean island of Jantique. From the creators of *Northern Exposure* and *I'll Fly Away*, *Going to Extremes* attempts to distinguish itself as a quirky, offbeat medical drama. Unfortunately, its execution falls short of its predecessors' polish. In its present state, *Going to Extremes* is a bit too bland for a Joshua Brand/John Falsely production. Watching *Extremes* is like biting into a homemade cookie and discovering that Mom left out a cup or two of sugar—it's just not as sinful as it ought to be. Sinful? Can a television show be sinful? You bet, like a big box of Krispy Kreme doughnuts, keeping you coming back for more. Fortunately, *Extremes* bears the seeds of temptation. Specifically, veteran actors Roy Dotrice (*Beauty and the Beast*) and Carl Lumby (*Cagney and Lacey*) deliver spicy performances. Then there's Lumby, who exchanges his Jersey accent for a Caribbean one. You'll want to watch for both these actors—they're seasoned jewels. In the dialogue department, however, *Extremes* veers from excellence. I want to hear more lines like those uttered by *Exposure*'s Maurice—who explains that men are motivated by two body parts: the penis and the stomach: How's that for depth, insight and truth? Needless to say, *Extremes*' comparison to *Murphy* is unnecessary. While *Murphy*'s pilot was polished, *Extremes*' premiere episode was stained and tarnished.

Martin

Martin Lawrence, Tisha Campbell, Carl Anthony Payne II

Thursday, 8:30 p.m.
FOX
●●●●

From the pen of John Bowman spews the hilarious comedy *Martin*. Finally, Fox has a middle-of-the-road sitcom that is not only watchable, but also exciting. Martin Lawrence is a deejay with a knack for zaniness. And he has a host of bizarre best buds. As *Martin*'s girlfriend says of his friend Cole, "He's primitive, honey. He doesn't even have thumbs." *Martin*'s retort: "He don't need thumbs. He can't count past eight, baby." All right, so the dialogue seems mundane. Well, it's not. *Martin* has a personality even more charismatic than that of Redd Foxx. And his tidal-wave personality makes even the worst scriptwriting sparkle. Thankfully, as the pilot progressed, so did the writing. Consider, for example, the instance when *Martin* dressed in drag and doubled as his mother. To the delight of the studio audience he uttered, "Mama's sweatin' like a Coke bottle at a barbecue." How's that for imagery? Speaking of *Martin*'s double roles while in drag, I have yet to see anything funnier than his portrayal of his gaudy, oversexed next door neighbor. She makes *Saturday Night Live*'s Delta Delta girls look blah and boring. But does *Martin* compare with *Murphy*? You bet. *Martin* is primo comedy and considering that it follows *The Simpsons*, nobody better lay a finger on the remote.

ratings

- — miss it
- — watch it and rag on it
- — use it as a study break
- — watch it religiously
- — tape it

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1:00 — Michigan V. Notre Dame	— Packers V. Buccaneers
3:30 — Ohio St. V. Bowling Green — Tennessee V. Georgia — Texas V. Syracuse	— Vikings V. Lions — Seahawks V. Chiefs — Raiders V. Bengals
6:30 — Washington St. V. Arizona	4:00 — Bills V. 49ers — Oilers V. Colts — Patriots V. Rams
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